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JENKINS, ELIZABETH

Miss Jenkins' sketch book.
New York, 1922

Class TX391

Book .J4

Miss Jenkins' Sketch Book

Miss Jenkins' Sketch Book

With Drawings, Poems and Directions for Tinting.

by

ELIZABETH JENKINS

Health in Education *Education in Health*

Fascinating Facts for Children About Their Friends, the Fruits and Vegetables.

CHILD HEALTH ORGANIZATION
OF AMERICA
370 SEVENTH AVENUE, NEW YORK CITY

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LETTUCE

Two thousand years ago at least
I graced a Persian monarch's feast.
Today my praises ring anew,
My crisp green leaves mean health for you.
Each day please take me on your plate,
For I have power to help your weight.

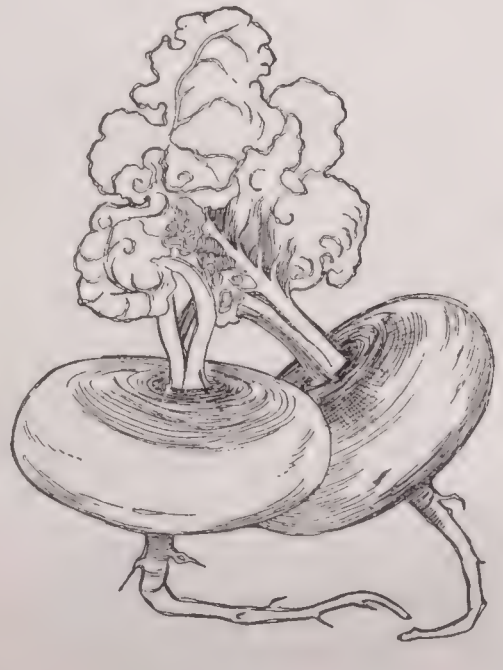
EHB 29 Nov. 19

CARROT

In fifteen hundred twenty-two,
In Holland's gardens green I grew,
At first they thought me but a weed,
Tho' from this blot I soon was freed.
They liked my flavor well,—and then
My fame went forth in "Julienne."

BEET

Upon the peasant's shelf I've lain,
In Western Asia's vast domain,
The Russian moujik long ago
Planted me in his garden row.
Rich in sugar is my boast,
My name has spread from coast to coast.

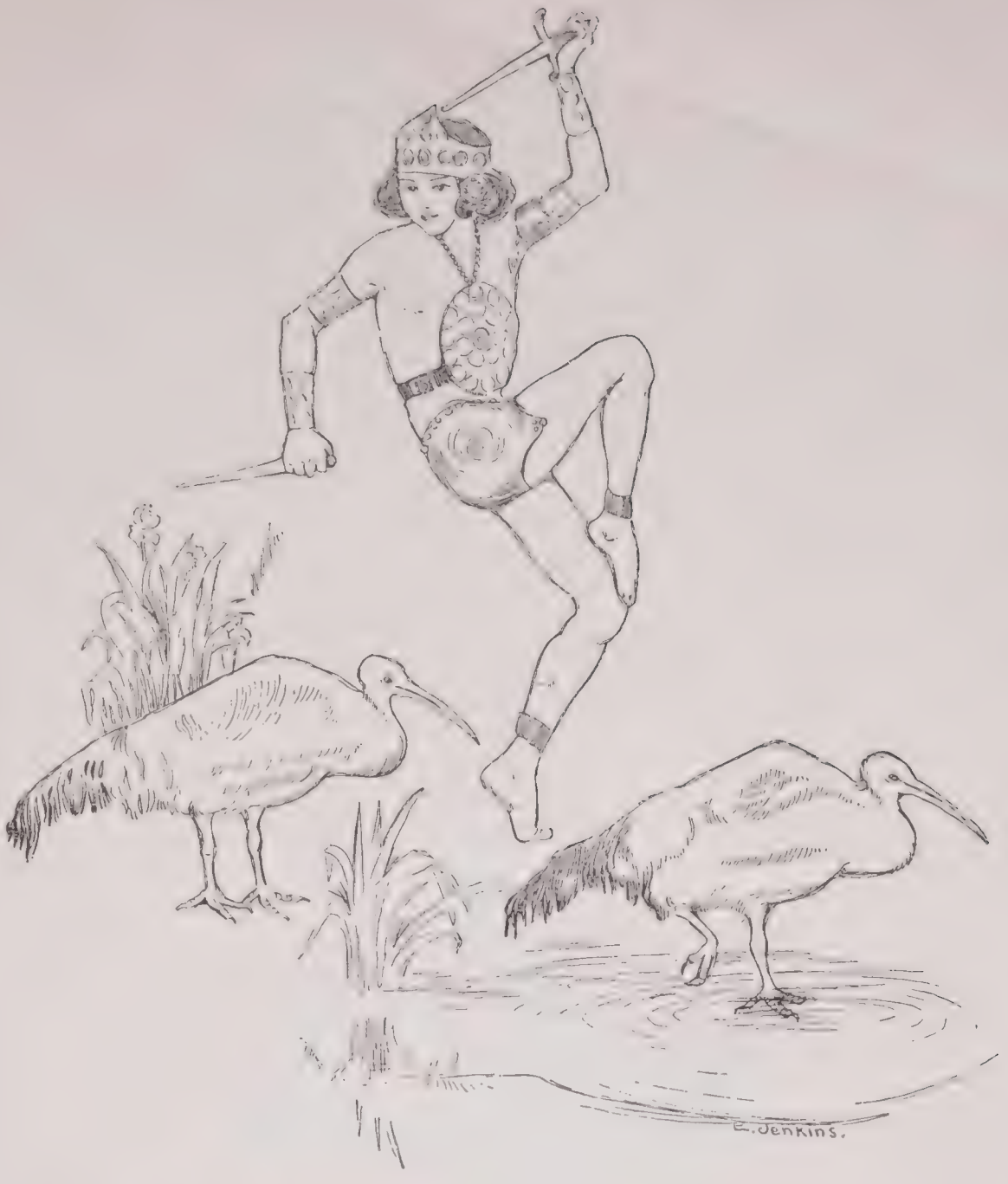


TURNIP

In Eastern Europe, Asia too,
There in ages past I grew,
Many people love me well,
My virtues every day they tell.
But Sweden added to my fame,
There "rutabaga" I became.

CABBAGE

So long upon this earth I've grown,
That all folk claim me for their own.
But each and all can plainly see
My individuality.
The growers cherish me for pelf,
But knowers love me for myself.



ASPARAGUS

In Asia I was born and bred,
And grew in Europe, too, 'tis said,
Yet Africa to please me tries,
For there my feathery plumes men prize.
And while my stalks as food they share,
My leaves for ornament they wear.

SQUASH

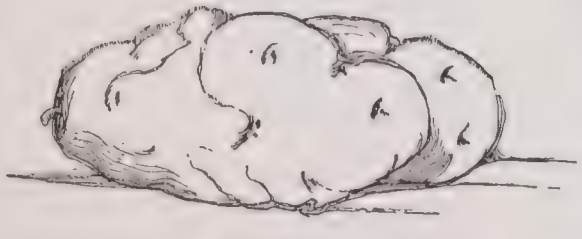
The sunny South for me is fine,
In which to spread my pretty vine.
I do not like the North, and so
In Spain and Italy I grow.
Where winds blow cold across the sky,
I'm never found, for there I'd die.

ONION

I am older than Egypt's ancient kings—
I was born where the ibis spreads its wings.
But soon I wandered wide and far,
From Northern fjords to Zanzibar.
And now you'll find me everywhere,
On every nation's bill of fare.

BEAN

At hot Arabia's frugal feasts,
I was fed to men and beasts.
From Northern Africa's bright sun
To seacoasts of the North I won.
I'm gathered in on many a shore
To make the housewives' winter store.



POTATO

Peru, the Andes' sunny plain,
Was first my home, then into Spain.
I travelled with Pizarro's men
From the New World and back again.
When famine fell on Ireland's shore,
My worth was proved forevermore.

PEA

When Asia's ancient splendor bloomed
I flourished there,—my seeds entombed
Were found in Egypt, so my age
Is written clear on history's page.
Yet older still than this am I,—
I grew before Swiss lakes went dry.

TOMATO

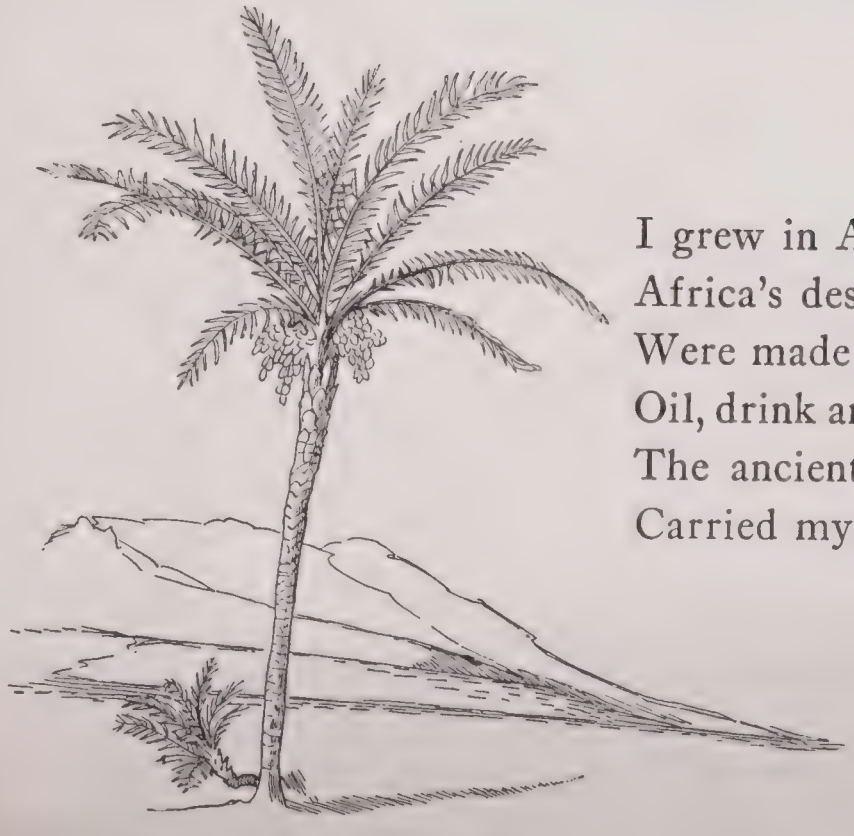
In old Peru at first I grew,
Wrinkled and small when I was new.
Explorers carried me to Spain,
But thence I've travelled far again.
The nineteenth century smoothed my skin,
I'm neat and red outside and in.

APPLE

Though born on Asia's Western plains
Each continent is in my veins,
My crooked boughs, my noble fruit,
All temperate climates seem to suit.
America has loved me well,
As every boy and girl can tell.

FIG

My gnarled and sturdy branching tree
Flourished in far antiquity,—
From ancient Syria I came,
I spread to lands of Bible fame,
And now in modern Palestine,
The first fruit's honor still is mine.



DATE

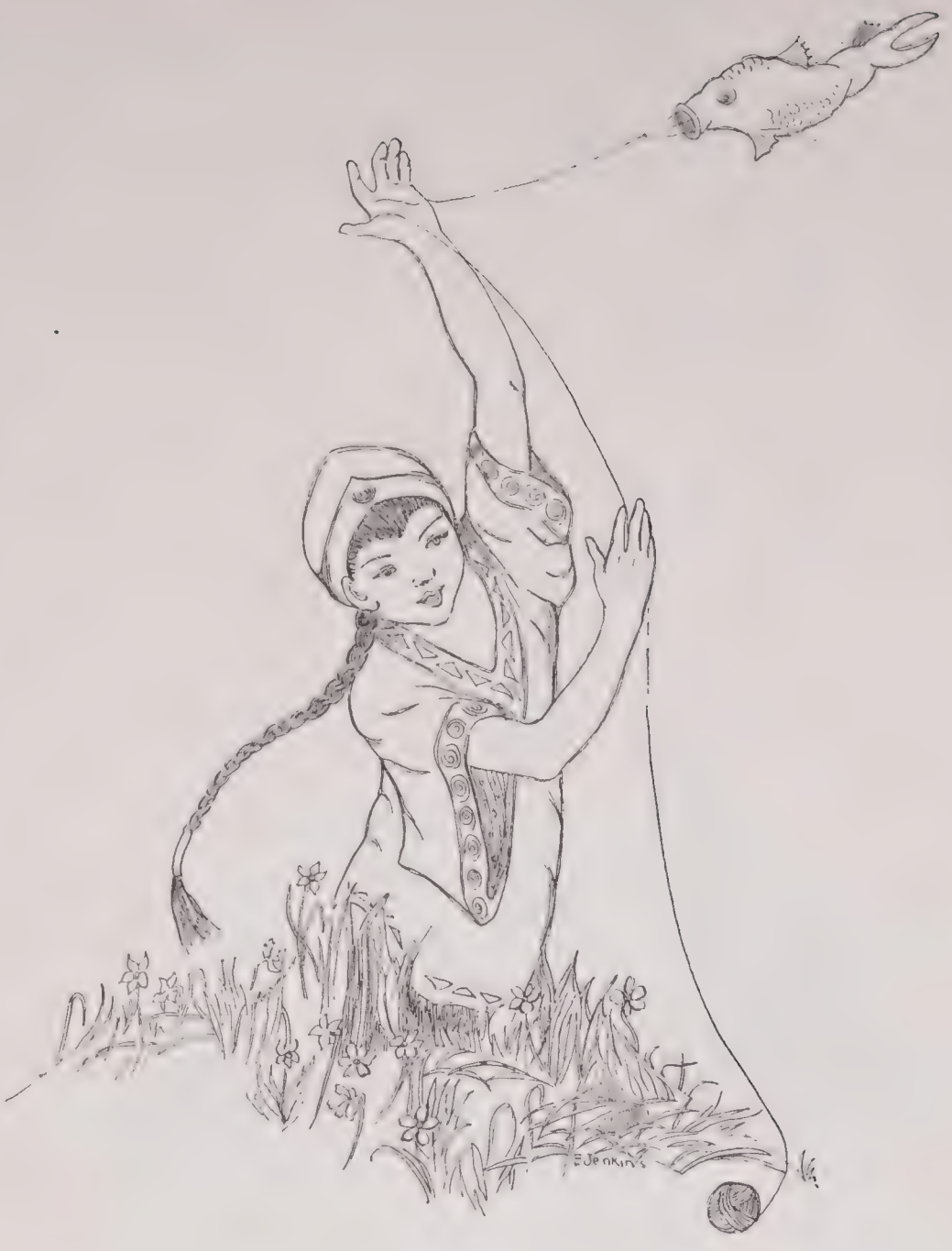
I grew in Asia, ages past;
Africa's deserts brown and vast
Were made less cruel by my shade;
Oil, drink and wood from me are made.
The ancient Jews in chanting psalms
Carried my green, symbolic palms.

ORANGE

Hindoo by birth, I'm very old,
"The apple" I was called "of gold,"—
Some say that I caused Adam's fall,
The common apple—not at all.
But if I did, my luscious taste,
Has long ago this blot effaced.

GRAPES

Children of Israel loved my vine,
They trampled me to blood-red wine,—
For use in sacrifice and rite
To praise their Lord,—since first the light
Fell on my leaves in Noah's day
As King of fruits, I've held my sway.



PEACH

I'm prehistoric, old as Time,—
In China I attained my prime.
They loved me for both fruit and flower,
Confucius loved my rosy bower
Of blossoms, and I claim by birth,
My place as Queen fruit of the earth.

CHERRY

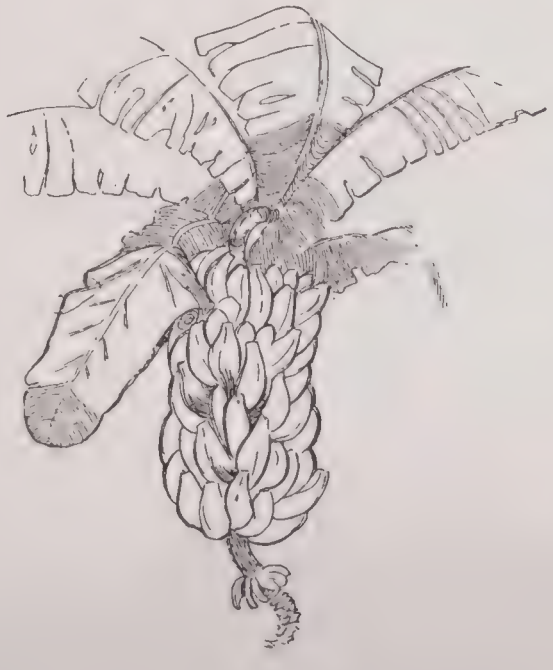
In the fifth century—quite remote,—
An Emperor wise sat in a boat
In old Japan, and drank his tea.
My blossoms, blown away from me,
Fell in his cup,—he spoke my fate:—
"This lovely flower we'll cultivate."

BLACKBERRY

I love the mountains, wild and free,
Their Northern slope's the home for me!
I do not like a Southern sun,—
Since eighteen hundred forty-one
America has loved me best,
Prince of berries, once a pest.

PINEAPPLE

The blazing tropic Carribbees
Bore me amid the sapphire seas.
Now countless acres kept and tilled
With my perfumed spears are filled.
Hawaii is my favorite home,
North of her air I never roam.

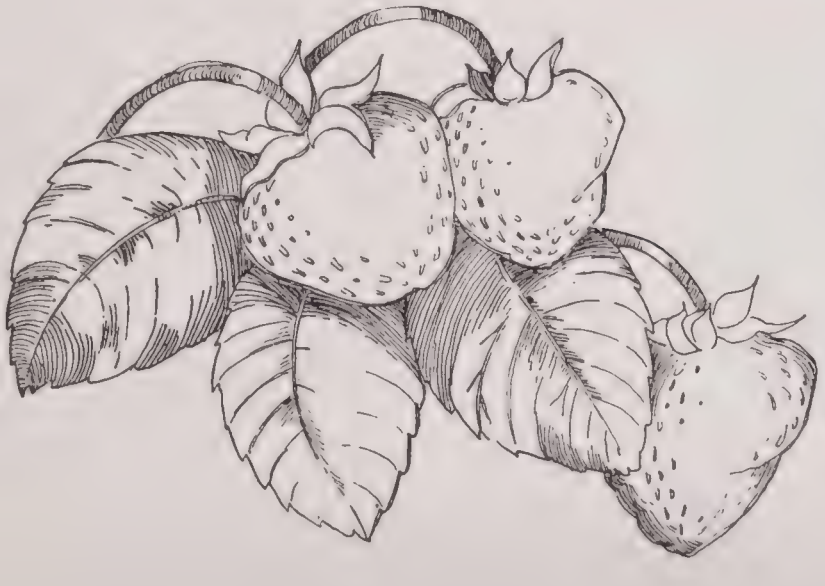


BANANA

Where Himalaya's white peaks fade
To distant blue, in a balmy glade,—
There first I grew, and India's brood
Of wise men used me for their food.
Most nourishing of any fruit,—
Who loves me not is hard to suit.

PLUM

"The eldest brother to the flowers"
They called me in old China's bowers.
When first I bloomed in far-off springs,
The nightingale with dusky wings
Poured music from my moon-white tree,
And maidens oft were named for me.



STRAWBERRY

I came from some Andean vale
And grew so vigorous and hale,
That soon I braved the Northern air,
To far Alaska's shores I fare.
They used to string my berries red
On straw, and thence my name, 'tis said.

PEAR

In Western Asia I was bred,
And news of me so quickly spread;
Of fruits I'm now the fourth in rank
The skill of France I have to thank.
And now my worth the whole
world knows,
Glad of my flower when Springtime
blows.

To the Children

We've left some pages blank for you
To show what you yourselves can do.
Take your pencils, pens and ink
And see which ones of you can think
Of fruits and vegetables green
That in this book you have not seen;
Then tell us where they first were grown
In rhymes and pictures of your own.

Directions for Coloring

What we mean by "tinting"

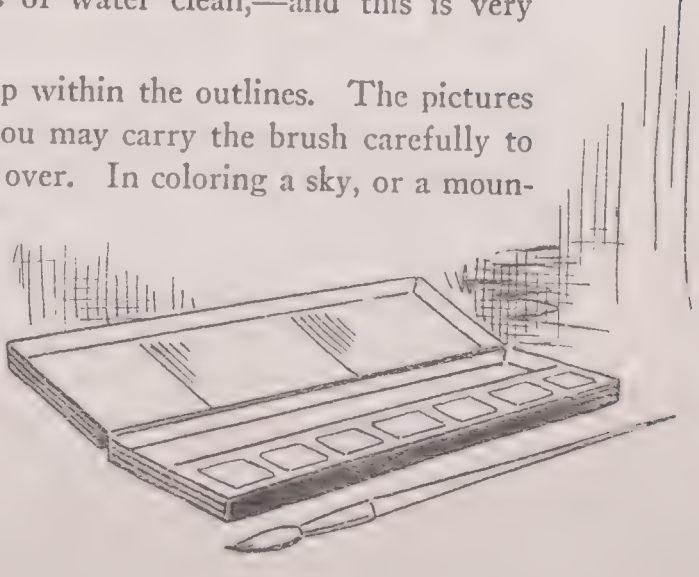
IN "tinting," or coloring the illustrations in this little story of fruits and vegetables, we must be very careful and also very neat, in order to get the best results.

First, we must know what the word "tint" means. This does *not* mean, to fill your brush full of deep, thick color, then put it on until it is almost black, so that the ink lines will be entirely blotted out. The word "tint" means to take a little fresh color on a very clean brush, and after trying it upon a piece of paper to make sure that it is perfectly clear, and not too deep in tone,—use it quickly and surely,—taking up all that stands up on the surface by drying your brush, and touching it to the over-wet surface. This will leave an even, pure color. Now read this paragraph again,—then do as it says, and your picture will look neat and prettily tinted.

For clear color a clean brush

The first mistake one is inclined to make, is to be in such haste, after using blue, or green, or some other color, that he will forget to clean his brush thoroughly before filling it with the next color, then he will be surprised to find that the next color is muddy in appearance. We *must* clean one color from our brush before using another. An old piece of soft, white cotton material will be useful, in cleaning our brushes quickly. Wipe the brush thoroughly upon that, before using a new color. This also helps to keep your glass of water clean,—and this is very necessary, in all water color work.

Next, we must remember to keep within the outlines. The pictures are all very carefully outlined, so you may carry the brush carefully to the ink line,—but do not let it spill over. In coloring a sky, or a moun-



tain, or other large spaces, where the color is apt to dry before you can cover the space, wet the entire space with clear water—(never so wet, however, that you can see the water upon the surface of the paper)—then you will find that your color will spread more quickly and evenly over the space.

Now, we must remember that we want to express a foreground, a middle-distance and a background, in our color tints. This is done, in the simplest way in the world—just the way we really see things. Near us we see quite well, every little detail of flower or grass, or the person of our friends. A little further away, color looks paler,—and the distant line of trees, or mountains, or horizon, is but a misty blue or violet haze, far away. Get this effect in your tinting. The figure should be fairly strong and clear, the middle distance paler, the mountain or horizon but a faint misty *suggestion* of the color it really is!

Color secrets

We are ready now to think about the pictures, in detail. First we shall consider flesh color. You are decidedly *not* pink,—and you are not white, in spite of a general idea to the contrary. Mix a very little pink, with quite a bit of orange, and try it on a scrap of white paper, until it is the color of your own hand, when you place your hand near the bit of color on the paper. If it is an Indian that you are coloring—(we have all seen Indians, and we know they are a coppery brown)—that means a little more red in our mixture, and a bit of blue to darken the general shade. If you are coloring a little German lad, or a little Swedish lass, sitting upon a rugged peak, we must remember that they are fairer than we are, and their cheeks are a paler pink.

Flesh tints

Now we must not forget hair. People say your hair is brown, or golden or black, but if you were to paint them in these colors you would have a queer person on your page! The pictures are given delicate ink lines for hair, pale lines or heavy ones—and this was done to help you in your tinting. The lines already express the light and shadow that falls on hair, and so the palest tawny yellow wash—or the faintest brown wash—or a blue gray wash (for dark hair) will be quite sufficient color for the hair in your picture. If you want to choose red, or red gold hair, use orange with a touch of "sienna," or if you have no sienna in your box, put a bit of red into your brown.

Hair tones

Quite a responsibility rests upon you! You must select your own color scheme, for your picture boy or girl's clothing. You must remember, right here, about a *very* artistic little lizard called the "chameleon."

How to choose colors

The dictionary will tell you that it possesses the power of changing its color; when it rests upon a leaf it turns greenish; when it rests upon your violet colored dress it will turn to a harmoniously violet green shade!

Now, in your pictures, make the dress of your figure blend harmoniously with the background, in the way the chameleon does; that is, let some part of the clothing carry the violet of distant mountain, the blue of the sky, or the green of a field or meadow. Then you may use one contrasting color, if you do not make it too strong, as—

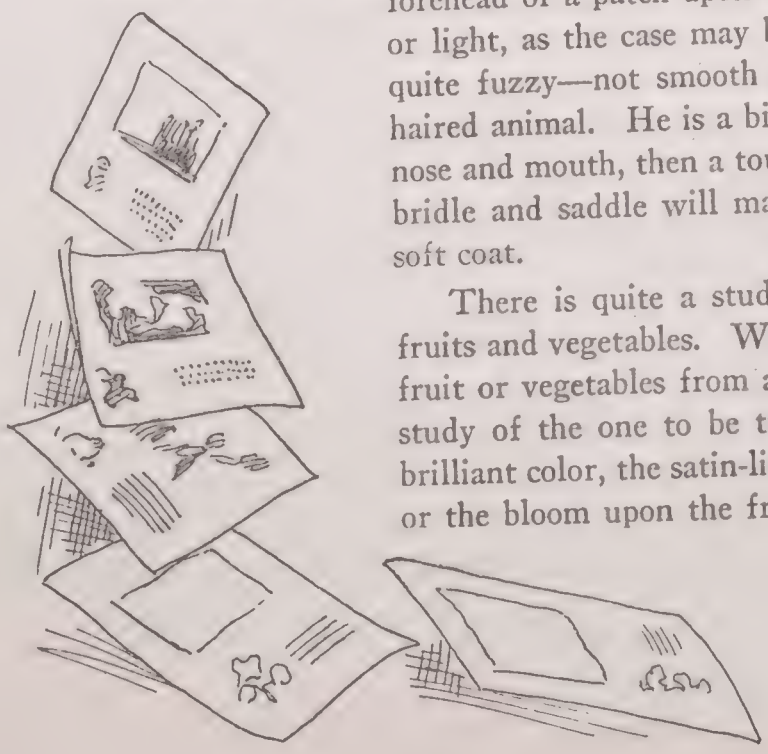
Pink with delicate green,
Rose with gray or green,
Gray with orange or yellow,
Blue with pale yellow.

In general, you will be wiser to keep the dress very delicate, and not more than one or two colors in it, with a touch of brighter, deeper color on the jewels, or head-dress of the figures. This, with a touch of stronger pink upon the mouth and cheeks of the figure, will give your picture the strength it needs.

Nature's colors

When the picture has a bird or a fowl or an animal, look up very carefully, in the encyclopædia, the color of it. We have all seen pigeons, with their bronze or iridescent plumage; and the smaller birds may be a dull brown, or blue, or dove-like gray. The nightingale, of China, is a very quietly colored dove-like gray, while the macaw of India is brilliant blue and red and yellow—like all of that species. The ibis of Egypt is white, with black-tipped wings and black plume-like tail. The fawn or gazelle is white, or brown or gray-brown.

The donkey, as usual, requires a paragraph by himself. He is a tawny gray, with big soft shining brown eyes, and a bit of white on his forehead or a patch upon his side. They are darker or light, as the case may be, and they are generally quite fuzzy—not smooth and sleek like a shorter-haired animal. He is a bit pink about his soft little nose and mouth, then a touch of red or orange in the bridle and saddle will make a good contrast to his soft coat.



There is quite a study in the coloring of both fruits and vegetables. When it is possible, study the fruit or vegetables from a specimen or a good color study of the one to be tinted. While they are of brilliant color, the satin-like surface of the vegetable, or the bloom upon the fruit, makes it impossible to

Lights and shadows

represent the color without leaving "high-lights," or little patches of white, upon the rounding surface, to show us that it catches the light in this way. *Where* it catches the light we can not see color, no matter how bright the color may be. This is true of the leaf coloring, for the leaves are so bright that in some cases, like the orange, the leaves seem to be varnished. To get the appearance of a shining surface, you *must* leave a touch of white, and study the *shape* of that spot of light, when you find it upon your model. A curving surface will catch the light in a certain definite patch, and to *find* this and represent it realistically will be your problem in the fruits and vegetables.

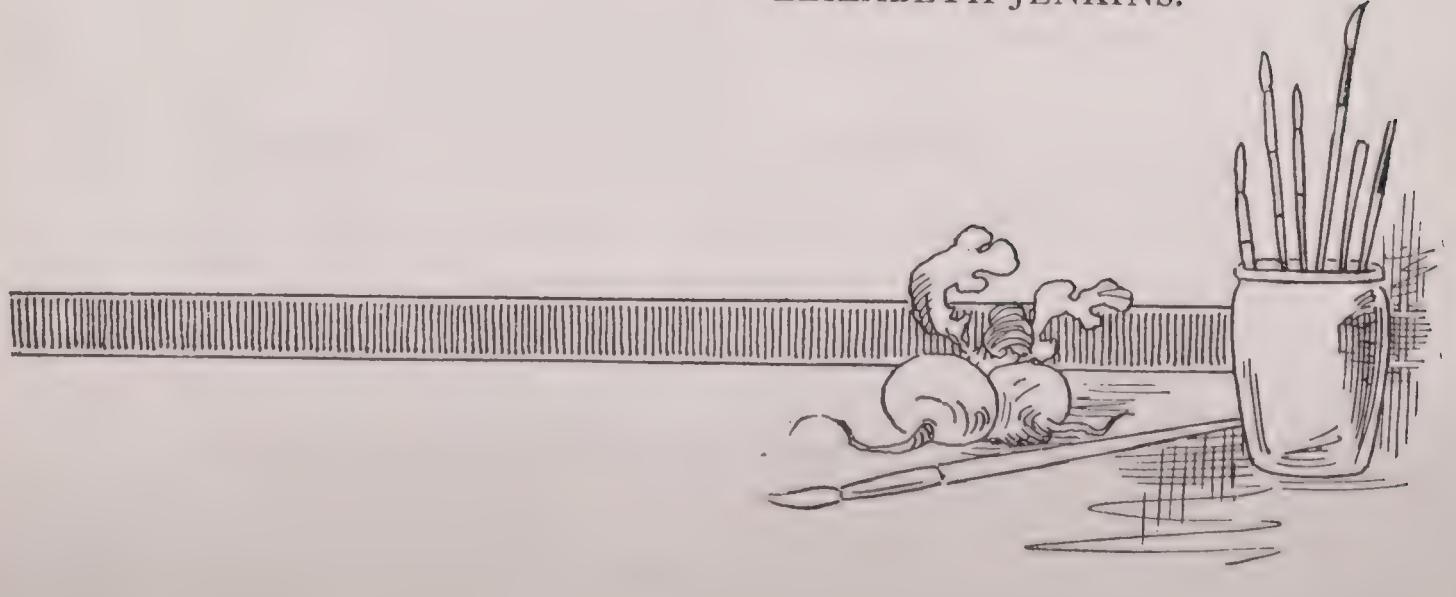
Beauty and vegetables

One more word about vegetables: they are *quite* as beautiful as flowers or fruit! A great round, rose-red tomato, with a satin coat fine enough for a fairy prince, is indeed beautiful. A turnip, with that rosy violet hue, is a study for any colorist, and the soft mellow hue of squash or carrot, would make a model color for a lady's gown. The cool green of lettuce, the creamy radish, or the orange of a pumpkin are delightful colors to look at, and the green of a cabbage leaf is delightful, if our eyes are keen enough to see the violet green of the shadows upon the leaves.

How to paint sunshine

Then, you will find a study in tinting the peacock, the swan and the fish, and perhaps the sheep. Do not be misled by the brilliant color of a peacock!—it will look quite as realistic if you tint it delicately, for like the fruit, he catches the light so strongly with his satin-like feathers that he appears light in color. A touch of pale green, darker in the shadow, will tint the fish. A swan is pale blue gray in the shadowed parts; this same color will make your sheep look natural, with a touch of palest gold upon their backs to represent the sunlight upon their fleece. Do not hurry—think before you color a single card; that is, think for yourself, and try to remember the colors as you have seen them yourself, and your cards will be successful.

ELIZABETH JENKINS.



Suggestions for Teachers

The material in this book is intended for use in the grades, in the correlation of Health teaching with History and Geography. Through the medium of these two studies it gives children fascinating information about two of the most important items in a healthful diet, fruit and vegetables.

In using this book in connection with American History, a good encyclopædia will be a valuable aid. With the encyclopædia as reference, select the fruits or vegetables which were developed in our country. It will be found that most of them have been tried out here, no matter where their birthplace may have been.

The study of their relation to American History then will fall into distinct periods. Here are three typical instances: In studying early Colonial history the children will find that many wild berries were used, but very few vegetables. Alice More Earle is a splendid historian of this period.

A study of the Civil War period will bring out the history of the development of fruits like the blackberry and tomato preceding and following the War.

In modern times the romantic side of food production may be emphasized in stories of the fruits and vegetables that have been evolved or perfected through the wizardry of Burbank and other scientists. New and hitherto unknown fruits and vegetables are now being developed and tried out as practical foods.

The teacher should bring out our advantages in the way of diet over the early periods of our history, because of the larger number of fruits and vegetables that are now available.

The children become acquainted with the birthplaces of the fruits and vegetables when the subject is correlated with Geography. In studying China or Japan, select the old and honored fruits that had their origins in those countries. Russia, Southern Europe, the Himalayas, in fact all general geographic centers are connected with the beginnings of the development of some special fruit or vegetable. In some cases, like that of the fig, grape and date, whole people have depended on them for social or commercial development.

The pictures and verses in this book are intended to supplement and consolidate the knowledge gained from textbooks and encyclopædias. Through the appeal to the imagination, they will enable the child to sense somewhat the atmosphere of the period and country studied, and to gain a historical and geographical background for two of the chief essentials of health. The opportunity to draw in the book copies and original pictures of the fruits and vegetables will add the charm of doing something delightful to the advantage of learning something valuable.

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